



PRESS RELEASE



MAX HACKER
Who The Heck Is Max Hacker?
IOR CD 77077-2



1. **Before** (6:48)
2. **Day Dream** (5:21)
3. **Graduation** (6:12)
4. **Sleep Is A Rose** (7:28)
5. **U.M.M.G.** (5:25)
6. **Murray Hill** (5:35)
7. **To You** (5:32)
8. **Lotus Blossom** (6:20)
9. **PeeGee** (4:01)

MAX HACKER

Who the Heck Is Max Hacker?

(in & out records / in-akustik)

What's happening currently in Germany's capital city is really dramatic – and I am not referring to political activity. In contrast to the economic situation, the Berlin jazz scene is thriving. Critics and record producers are heralding a plethora of new talents, and not only in the clubs; you can witness a scene that's full of vitality. German jazz is flourishing, thanks to the emergence of young players from Berlin. Max Hacker is a vivid illustration of this development and a musician who has had the invaluable benefit of five years of experience in one of the world's most celebrated jazz locations – New York

Growing up in the old West Berlin, Hacker didn't have to overcome resistance from his parents in order to have the opportunity of pursuing a career to which he was passionately committed. His mum and dad, both graphic artists, gave him every encouragement to become a professional musician. While still at school, Max was always dreaming of moving to New York – a dream which was realised some years later. From 1996 on, he

Max Hacker - Tenor & Soprano Sax, Bass Clarinet

Tino Derado – Piano

Paul Imm - Bass

Heinrich Köbberling – Drums

attended the famous New School university in Manhattan, where he studied with the internationally acclaimed pianist, Richie Beirach, among others. Beirach, a musical associate of Dave Liebman and John Abercrombie, is known for his crossover combination of American jazz and European classical music.





Hacker's former teacher, Beirach, says that his pupil has found a tone which is essentially his own, without forsaking the influence of the men who inspired him – Joe Henderson and John Coltrane

On this recording, Hacker's drummer is Heinrich Koebberling, whom he got to know during his stay in the Big Apple, when Koebberling was a classmate. In New York he also met pianist Tino Derado. Bassist Paul Imm completes the quartet, whose compatibility was evident from their very first sessions together. It is thus not surprising that the whole project, from conception to completion, has only taken four weeks.

Says Hacker: "The important thing, and the only valid reason for me to release a CD, was the desire to make a creative and - especially - a personal statement." With his début this young Berlin musician has managed to do so in a most refreshing manner, while demonstrating an impressive mastery of his art.

But Max Hacker did not get completely absorbed in the American way of jazz. On the contrary, he credits Berlin for helping him to develop his characteristic tone, a Berlin which, when he returned after five years in the Big Apple, he found to be very much changed. Says Max: "It was only after my return from 'exile' that I was able to develop my musical creativity and individuality."

Now he presents himself and his saxophone in a quartet setting with his début album, "Who The Heck Is Max Hacker?" and we venture the prediction that this ironical question will soon be redundant. His six original compositions and the three adaptations of Billy Strayhorn classics are strikingly refreshing, full of maturity, inventive genius and inspiration. The pieces have come into being over a long period of time. Some reach back to his New York days, others were completed just before the record session. You are treated to a wide musical spectrum, from melodious ballads, such as "Before" and the sensual "Sleep Is A Rose", to the surging rhythms of "Graduation" and "Murray Hill". "PeeGee", with its whirling intensity, is Max's homage to Philip Glass – a dramatic and inspired marriage of minimalism and jazz. And the Strayhorn tunes are given an extraordinary makeover, such as the 5/4 treatment of "Day Dream".